3: Simutis S-4 (no date) 1942 RB5 Lithuanians RB5

TABLE 23

LIVESTOCK IN LITHUANIA 1913–39

YEAR	HORSES (1,000 head)	CATTLE (1,000 head)	PIGS (1,000 head)	SHEEP (1,000 head)
1913	451	918	1,138	1,152
1919	280	480	750	806
1920	335	604	1,119	894
1921	376	780	1,262	1,036
1925	497	1,339	1,488	1,455
1928 [a]	611	1,128	1,010	1,409
1930	562	1,034	1,207	1,212
1935 [b]	545	1,132	1,223	1,220
1938 [c]	558	1,193	1,249	1,241
1939	521	1,004	1,117	1,224

[a] For the period 1913–28: Kubilius, *op. cit.*, p. 86; C.S.B., 19[illegible]28, p. 58.
[b] For the years 1930 and 1935: *Lietuvos Surasymas*, 1935, pp. 40–51.
[c] C.S.B., volumes for 1938 and 1939.

which shows also that livestock breeding recovered very quickly after the World War, so that as early as 1925 the number of livestock was even greater than it had been in 1913. Exports of livestock and their products constituted 26.13 percent of the total value of exports as early as 1924 and reached 31.02 percent in 1928 and 61.4 percent in 1939. It may be interesting to analyze the livestock situation according to its various important branches.

Horses were bred in Lithuania as far back as historians can trace the Lithuanian people. That horses are beloved by Lithuanians is proved by the many folk songs about them. In the Middle Ages Lithuania needed horses for its wars and bred them in great numbers for that purpose. Some of them were even sold in foreign markets.[36]

[36] Kriksciunas, *op. cit.*, p. 152.

000 its spiritual experiences. For in this lives the nature that surrounds the people, the gray sky of the north as well as the bright sun of the south, and the consciousness of historic destiny which led a people to slavery or freedom. But the manner of these spiritual experiences is determined decisively not only by the outer circumstances of life, but just as strongly by blood and race. If the folk poetry of the Ukrainians breathes pure lyricism while that of the White Russians is permeated with epic elements; if the German folk song, as Goethe already noted, is more inclined toward the ballad, the Lithuanian, on the other hand, toward the idyl, we will have to seek these different forms of experience of the outer world not only /34/ in varying national destinies, conditions of life, and physical surroundings. We will obtain beyond these a glimpse into a racially conditioned world of experience that is not without fascination. We will only have to guard ourselves from equating the knowledge of an inner world that we thus gain with the national character that is revealed in daily external life.

• 533 The Lithuanian folk song is a child of the lonely heath, and of the great forests; it was born in small, moss-covered huts in those quiet villages that are so deeply embedded in the wide sweep of the countryside that they seem to be part of it. It grew out of the slavery into which a people sank for centuries after a brief meteoric rise, and it found its foundation in the forms of a peasant way of life that reaches into our own day, built on old traditions. Thus it became itself almost a part of the Middle Ages.

One must hear the Lithuanian folk songs sung out of doors. In their melodies lives the Lithuanian countryside with its quiet lakes and forests, where the cuckoo calls, with its hot summers, when the sickle swishes, and its foggy autumn evenings, when the shepherd children, shivering,

533 warm themselves at the brushwood fire. Perhaps the evening sadness of the countryside in which the summer is so short speaks more strongly in them than the joy of the summer; and perhaps, too, something of the melancholy diffidence of a whole people toward its unhappy fate hovers in them.

Whoever has ridden through Lithuania has probably heard the song of the reapers coming home from work. He may have stopped before lonely forest farms from which sounded in the evening the song of a daina, drawn out and melancholy. Or he may have stood at the river, across whose surface the song of the woodcutter, working by night, echoed in slow waves.

/35/ But he will not know that many of these melancholy melodies conceal texts that are anything but sad, whose inner joyfulness appears through the melody as if hidden by a veil. This is a peculiarity of the Lithuanian song that is not immediately understandable for Western European musical interpretation. A special view of this matter is presented by Vydūnas: "Also connected with what was pointed out before is the fact that Lithuanian songs carry the stamp of melancholy for many, especially for non-Lithuanians, and that this is often actually interpreted as sadness. Undeniably there are Lithuanian songs that express deep sorrow. But the generalization of this fact rests on a misunderstanding. What is described as melancholy in the folk songs signifies a certain aloneness with one's own moods, a veiling of them. For this reason the melodies move frequently between half tones and usually are in minor." (1)

[113]

1. Vydūnas, "Der Charakter der litauischen Volksweisen," Zeitung der X. Armee, No. 511.

The old Lithuanian folk songs do not conform

●533 to the music of the West. They are unique in our time, for they rest on the diatonic scales of the Greek tonal system. (2) To be sure, the

[113]

2. Fr. Kurschat, Grammatik der littauischen Sprache (Halle, 1876), p. 448. "As far as I understand the matter, the Lithuanian songs reveal more or less Greek tonal systems. . ."

ancient character of the modes is often hidden today by the two-voiced method of singing in thirds which came from the West in the middle of the last century, but nevertheless the songs that have kept their oldest character are still sung today in one part (above all in southwestern Lithuania). The Lithuanian songs do not show the square structure (four and eight beats each time) of the German, (3) and very often there is an

[113]

3. Chr. Bartsch, Dainų Balsai, Melodien und deutsche Übersetzung litauischer Volkslieder (Heidelberg, 1886-89), 2 vols.; Vol. 1, p. 34, melody 27. (This song collection contains 392 dainos translated into German, the first stanza given also in Lithuanian.)

alternation between two, three, and five part rhythms. Especially typical is the alternation of 5/4 and 3/4 rhythm. These irregularities are, however, not arbitrary, but only prove that Lithuanian folk melodies, also in regard to rhythm, are constructed on the metrical system of the Greeks. The most loving investigator of Lithuanian folk melodies, Prof. Brazys, at the end of his work on the Singweisen der litauischen Dainos, compares an ancient Indian melody from the Artharva - /36/ Veda with a Lithuanian melody from the vicinity of Vilna that is still sung

533 today. (4) With the similarity that both melodies

[113]

4. T. Brazys, Die Singweisen der litauischen Dainos (Stuttgart, 1918). By the same author, "Lietuvių liaudies daina vestuvėse" /Lithuanian Wedding Songs/, Tauta ir Žodis (Kaunas, 1924), Vol. II, pp. 190-238. Also by the same author, "Kaikurie lietuvių ir latvių liaudies dainų melodijų giminystės bruožai" /Some Related Traits in the Melodies of Lithuanian and Lettish Folk Songs/, Tauta ir Žodis (Kaunas, 1928), Vol. V, pp. 215-224. Also by the same author, Lietuvių tautinių dainų melodijos/Melodies of Lithuanian Folk Songs/ (Kaunas, 1927). (199 melodies.)

exhibit in their principal features, Brazys arrives at the assumption that he has found the original source of the old Lithuanian music in that of the Indians. Here again, as before with language, the idea spontaneously arises of the primitive Indo-European homeland in which the ancient Lithuanian culture is anchored. But the distance that separates the musical experience of the Lithuanian from that of the Western peoples also becomes clear. It is shown not only in the melodies of the folk songs, but also in the religious chorales. During an Easter night that I spent in a Catholic parochial church in Samogitia this came deeply into my consciousness: the little church was filled completely with people, above whom waved the banners, the kerchiefs of the women shone with a vague white, touched by the weak glow of the few lights, and through the church windows penetrated the moonlight producing a mysterious, solemn twilight. The songs themselves were filled with a repressed fervor that had an almost oppressive effect. There was at times no longer any measured sequence of notes at all. Tones disappeared,

533 jumped, blended with others, and instead of the sustained solemnity that speaks in the drawn-out textual half notes of the German chorale, for example, there resulted a whirl of sensations, an inner excitement that surged rhythmically up and down and seemed to drag everyone along with it in the same manner.

In these Easter songs, as in many old Christmas songs, the tempo leaps often in the singing from the 2/4 rhythm into 3/4 and then into 4/4. Through the unusual acceleration, which gave the melody -- for example in a Gloria that I heard -- after an initial solemnity an almost dance-like character, the climax of a joyful mood was reached. The influence of ancient folk melodies on religious music was unmistakable here. According to Hoffheinz, the same phenomenon is shown in the church music of the Lutheran Lithuanians too. (5)

[113]

5. Cf. W. Hoffheinz, Giesmu Balsai, Litauische Kirchengesänge, published by the Lithuanian Literary Society (Tilsit, 1894), Introduction: "He (the Lithuanian) leaps in his melodies, draws over the tones, and changes the rhythm . . .From where do they get these melodies? -- Who is able to discover that now? Certainly many have arisen from ancient dainos melodies." (The influence of Lithuanian folk song on church music has, as far as I know, not yet been investigated. For Germany cf. here for example the interesting investigation by Prof. Fellerer, "Der Durchbruch deutschen Musikempfindens im liturgischen Gesang des Mittelalters," Funde und Forschungen, 1938, No. 7, pp. 75-76.)

[111]

/37/ With the deep religiosity of the Lithuanian people, religious songs and hymns play no less a role in their life than the folk songs.

533 Indeed among the Protestant Lithuanians at the border, among whom a peculiarly tinged puritanical way of life has been developed, the giesmē -- the religious song -- has actually replaced the daina -- the folk song. Giesmių knygos -- religious song books -- are found here in the poorest huts.

The giesmē is distinguished further from folk song in that it is always sung in parts, while the dainos themselves began as one-voiced songs. Although since the middle of the last century they have been sung in two parts, often with a leader (rinkējas) giving rhythm and melody, they nevertheless still today bear the character of one-part songs so strongly that the modern choral arrangements of the folk songs, such as we hear for example at great song festivals, often seem to obliterate their original nature. Bartsch has already correctly noted this fact. (6) The

6. Chr. Bartsch, see above, Vol. II, pp. VII-VIII.

attempt is thus to find a special style of harmony that is suited to the nature of the old songs.

The question of rhythm that arises in connection with the question of melody has been treated by many students of the Lithuanian songs. In contrast to folk songs of other nations, the rhythm of the words sung in Lithuanian song does not coincide at all with the rhythm of the spoken words. Nesselmann shows us this in a nice example. (7) The beginning of a song: "On the bridge I

[113]

7. G. H. Nesselmann, Dainos, Littauische Volkslieder, gesammelt, kritisch bearbeitet und metrisch übersetzt, mit einer Musikbeilage (Berlin, 1853), Introduction, p. IX. (This collection contains 410 folk songs with translations and about 60 melodies.)

533 stood, with the girl I spoke," sounds, according to the word accent: Ant tiltúžio stóvejau, su mergýte kálbejáu. Thus what Bartsch says of the melodies applies also to the texts of the Lithuanian songs, which conform so closely to the melodies that we can /38/ in no way do justice to their true rhythm with the conventional methods of measuring in dactyls, trochees, iambs, etc. It may be added that hardly any ordinary Lithuanian is able to recite to us the text of a folk song, as, for example, a song is recited in German. He lapses immediately into the rhythm of the melody or begins to stammer.

The Lithuanian folk song thus still stands at that ancient stage of development where the verbal content of a song is completely dominated by the rhythm of the melody. How the primary feature of each folk song is the melody, how this melody at first makes use of only certain natural sounds for its expression but gradually is developed in the direction of a meaningful text -- this fascinating metamorphosis is still recognized today in the Lithuanian folk song.

2. The Origin of the Dainos. The Work Song.

In his excellent Studies on the Poetry of the Dainos (8) B. Sruoga draws a picture of the

[113]

8. B. Sruoga, Dainų Poetikos Etiudai/ Studies on the Poetry of the Dainos/ (Kaunas, 1927).

origin of the Lithuanian folk song. He shows us in ancient dancing songs how originally the melody expressed the rhythm and the joy of the dance in onomatopoetic form in a series of apparently meaningless word formations:

Čiulado, čiuladyta!
Lig čiuladytela, lylio!

533 or

Saduto, ruto, lingo, tatato, tato!
Saduto, ruto, lingo, tatato, tato! (9)

[113]

9. A. R. Niemi and A. Sabaliauskas, "Lietuviu dainos ir giesmēs" /Lithuanian Dainos and Giesmes/, Annales Academiae Scientiarum Fennicae, Vol. VI, pp. 301 and 298 (quoted according to Sruoga, op. cit., p. 40. The collection includes song texts recorded in 1459 in northeastern Lithuania and 26 melodies) (Helsinki, 1912).

Sruoga shows further how these "meaningless" words gradually are partially developed into words with meaningful stems and finally into meaningful words, which at the next stage still /39/ form an inseparable unity with the meaningless ones. This is done partly in imitation of natural sounds:

A gosling swam across the lake,
Across the lake.
Gu, gu, gu, gu, gu, gu,
Across the lake.

The girl is dancing
Prettily kasatschok,
Cak, cak, cak, cak, cak, cak,
Prettily kasatschok. (10)

[113]

10. Antanas Juszkewicz, Lietuviszkow Dajnos, uszraszytos Welunos apigardoje /Lithuanian Dainos, Recorded in the Parish of Welunos/ (Kasan, 1882), No. 1520. (This large three-volume collection contains the texts of 1569 songs.)

Lithuanian songs are extremely rich in such words and reflect in them a whole scale of moods; thus for example the words sadutoj lingo picture

533 a high-spirited, joyful mood, and the words lilia, tutoj liliulia a passive and melancholy one. In the last stage these words of feeling, which formed the original master of the songs, are relegated into the refrain and may even be forgotten later. In recent modern songs the refrain has a visibly different significance. Yet it is important for demonstrating the historical origins of the old songs, for it reveals the driving force of the musical rhythm that conditioned the origin of the song. This rhythm itself has the most varied sources, of which we already mentioned one, the dance. Furthermore the tones of special ancient Lithuanian musical instruments, as Biržiška describes them, (11) are not without significance

[113]

11. M. Biržiška, Dainos keliais/On the Ways of the Folk Song/ (Vilna, 1921), pp. 22-24.

for its development, as well as the tones which man took from nature which surrounded him. Thus the Lithuanian hears the song of the nightingale:

Jurgiuk!	Jurgiuk!	Jurgiuk!
Kinkyk!	Kinkyk!	Kinkyk!
Vaziuok!	Vaziuok!	Vaziuok!
Sustok!	Sustok!	Sustok!
George!	George!	George!
Hitch up!	Hitch up!	Hitch up!
Drive off!	Drive off!	Drive off!
Pull up!	Pull up!	Pull up!

/40/ Other sounds, too, of animals and birds have found their expression in human song, but the most important impetus for the origin of the songs came from human labor. In his beautiful book Arbeit und Rhythmus the German economist Bücher has unequivocally established these relat-

•533

ionships. (12) It affords a special fascination

[113] 12. K. Bücher, Arbeit und Rhythmus (Leipzig, 1902).

to pursue the lines of thought of this important scholar, who was also an artist, precisely in the case of the Lithuanian folk songs, since these still contain very original elements. Lithuanian research, too, has been stimulated by Karl Bücher to independent investigations concerning the Lithuanian working song and its development.(13

[113] 13. On the Lithuanian working song cf. B. Sruoga, op. cit., pp. 29-35; as well as the chapter "Darbo daina" (The Work Song) in Biržiška, op. cit., pp. 33-62. Also M. Biržiška, Dainų istorijos vadovėlis (A Guide to the History of the Dainos) (Kaunas, 1925), pp. 42-53.

Every primitive type of labor carries a certain rhythm within itself, whether it is connected with a pushing forward or pulling back or a raising and lowering of the arms. It is dependent on certain primitive tools which demand again and again the same motion within set intervals of time as, for example, in the use of a loom. As far as this labor does not imply any independent thinking, the worker, whether he works alone or in groups, eases his activity with a song. But, just as with the dancing songs mentioned at the beginning, at the earliest stage of development it is not a song with meaningful words that we hear, but simple, natural sounds that are suited to the rhythm of the activity and characterize the type of work onomatopoetically. Representing the rhythm of the motions which are not equal in their importance -- for example raising and lowering of the arms -- the primitive working song consists of two lines, of which the

•533 second has a lesser significance. A part of the song is now gradually filled with independent content, with words that usually characterize the movement of the work itself. The natural sounds, on the other hand, become gradually the refrain that is repeated after every line. A classic example of this transition is formed by the old weaving song with which the song collection of Niemi-Sabaliauskas begins:

/41/ I wove neatly, tatatela
A bundle at a time, tatatela
The thread fast, tatatela
A shuttle at a time, tatatela, etc.

One hears here clearly the sound of the loom, which is kept going by the weaver with her feet, while she accompanies the necessary motions of the hand with the words of the song. The refrain itself - no matter whether it now consists of onomatopoetic sounds or words -- is the really constant thing in these songs. It gains in importance where it is a matter of work that is carried out by a group of people at the same time. Here only the leader sings the text of the song, which he improvises, whereas the chorus repeats only the refrain.

While the refrain in its nature is related to the rhythm of the work, the other part of the song has the potentiality of freer development. Thus it comes that the worker, each according to his mood, puts into this part the most varied ideas and feelings, which refer not only to the work. We can observe this development in a whole series of working songs that were sung with the turning of the hand mill and that almost all begin with the same words: Malu, malu viena, pasižiūru -- diena ("I grind, grind alone, I look around me -- it is day") while the texts express the most varied feelings of the working girl. As

533 everywhere else, so also in Lithuania the change of working conditions has slowly brought about the disappearance of the ancient work songs. The abolition of compulsory service, which forced many people into common activity, the ending of the talka, the free industrial associations in the villages, and finally the replacing by improved working implements of such primitive tools as are represented, for example, by the hand mill worked in one direction. But the song that was once sung with the monotonous rhythm of the work did not disappear; it experienced only /42/ a transformation: the section in which the singer once expressed his feelings and moods could now unfold with complete freedom and became genuine folk song. This is the course of development of an uncounted series of Lithuanian songs, whose genesis would today be obscure if certain components of text and rhythm did not betray their origin. This is shown especially clearly in the beautiful song translated by Rhesa: "The Girl at the Crank," whose first stanzas show the ancient beginning of the songs sung at the hand mill:

Roar, roar
You millstones!
Methinks I did not grind alone.

Alone I ground,
Alone I sang,
Alone I turn the crank.

Why did you concern yourself,
Oh tender youth,
With me, wretched girl?

You knew well indeed,
Oh sweet boy,
That I did not sit at court:

533

Up to the knee,
Into the bog,
Up to the shoulders
Into the water . . .
Wretched my days! (14)

[113]

14. Ludwig Rhesa, Dainos oder litthauische Volkslieder (Königsberg, 1825). New edition with some corrections by Kurschat (Berlin, 1843), No. 2. Goethe's review of the collection is in Werke (Stuttgart, 1833), Vol. 46, pp. 346-367. (The Rhesa collection contains 85 dainos with German translations. Cf. here also the Hausschatz der Volkspoesie by O. L. B. Wolff (Leipzig, 1853).

When there was no longer any direct connection between song and work, content and rhythm frequently changed, so that its origin can today no longer be recognized.

If we conceive of the idea of work in the broader sense as any human activity, we see with Biržiška (15) /43/ that all working songs can be

15. M. Biržiška, Dainos keliais, loc. cit. p. 40.

divided into two groups. One group was sung at common activities -- at flax-scutching, at hay-making, at rye-mowing, or at dancing, etc. -- the other by individuals at the hand mill, at the loom, at milking, at washing. Here belong also the sailor and shepherd songs and the cradle songs which the mothers sang as they set into rhythmic motion the wicker cradle hanging down from the ceiling:

Lylia, lylia, little rue blossom,
Lylia, lylia, little golden ring.

533 or

Čiučia liulia, my little one,
Liulia, my poor little baby. (16)

16. Ibid., p. 52.

Almost all of the individually sung songs of this type breathe a sad, yearning mood, while those sung out of doors are mostly filled with humor and joy:

Valioi, you meadows, valioi!
Valioi, you green ones, valioi!
My sickle is all of steel, valioi!
My sickle is not sharpened, valioi!
My rake is beautifully carved, valioi!
A present from my dear boy, valioi! (17)

17. Ibid., p. 57.

533
535 The Lithuanian dancing songs above all breathe joyfulness. At another place we have already seen how originally the rhythm of the dance, lacking musical accompaniment, was produced by the dancers themselves. Today, of course, there is musical accompaniment, and to each dance belongs a series of joyful songs:

When the fox dances and the hare dances,
All animals dance,
And the deer with long horns,
He stamps up and down.
/44/ When the crow dances, the magpie dances,
All birds dance,
The crane with the long beak
Strides up and down, etc. (18)

18. Ibid., p. 47.

The old Lithuanian folk dances, which must

535 village onto the broad main road for the round dance.

The Lithuanian song dances offer the spectator a gay and colorful picture, particularly when the girls /46/ appear in their old national costume on festive occasions. The colorful bodice, the long, gay, fluttering ribbons fastened to the headdress, the shining aprons -- everything breathes joyousness and is combined with the character of the dances into a unified, beautiful picture.

533 3. Motifs and Content of the Dainos

The Lithuanian dancing songs are songs of the summer, which ring in the evenings, when outside before the village the torches blaze and the ground shakes from the rhythm of the dance. But already an examination of the old folk dances, melodies, and work songs has shown us that such primitive expressions of optimistic joy are not the really characteristic feature of Lithuanian folk poetry as a whole. In content the Lithuanian songs include probably the whole human scale of feelings, but over most of them lies a shy reserve. Even where the daina turns into a folk ballad it retains in its expression this characteristic stamp.

The Lithuanian folk ballad has not yet been subject to investigation by literary criticism. The question as to how far the epic elements which many dainos contain are formed in the manner of a ballad, i.e. dramatically, cannot be decided immediately, since the concept of the ballad itself varies. In an as yet unpublished essay "Über die litauische Volksballade," very kindly put at my disposal, Dr. J. Balys investigates the epic element in 45 dainos, which he divides into ballads of natural magic, ghost ballads, horror ballads, sentimental ballads, ballads of fate and historical sagas. As follows from the whole nature of

533 the dainos, the so-called sentimental ballads predominate; also the fate and saga ballads sppear only as a subordinate variety. Ghost and horror ballads, on the other hand, are far less common. Many of these poems are of the monologue type -- the sufferer himself relates his fate. In addition, however, we find /47/ epic elements that picture the situation and dialogues with dramatic climaxes. The connections with German poetry are minor; but the contacts with Slavic poetry are strong.

The difference between the Lithuanian folk ballad, thus outlined, and the German seems to me to lie essentially in the fact that the external plot is in no sense an end in itself, if we observe one of these poems as a whole. The mysterious, gruesome, or fateful elements (ghost, horror, and fate ballads) are indeed mentioned, but without elaboration; rather they are reflected in the moods of sorrow and pain. The reality appears as if seen from afar, and is mentioned mostly as the basis for the emotional experience which constitutes the real content of the ballad: the youth rides into battle. The song sings of the departure and the pain of those remaining behind. The boy is killed in battle. We learn nothing about his ride, nor of the details of the battle. Only the horse turns back and gives notice of his death. Or the youth is killed in battle, and the sorrow of his surviving mother, sister, and fiancee are movingly expressed in the song. From these two folk ballads Adalbert von Chamisso formed his beautiful poetic imitation "Der Sohn der Witwe." Since it is experienced completely in the Lithuanian mood and contains only few of the poet's own additions, it may find its place here as the best example of the Lithuanian folk ballad:

> The swans approached with the song of war:
> To horse, to horse! it resounded.

From all the farms around ride
533 The young sons to the army.

/48/ It is very bad with us,
And no one stays when one enlists.

You are going, my intended, my brother, my son,
You are going to war, that we know.

We women wait on the soldier,
The betrothed adjusts the plume for you,

Sister leads out the horse for you,
Mother opens the farmyard gate for you.

When will you return, my intended, my brother, my child,
When will you return? tell us quickly.

When air and water and land are free,
Then I shall delay no longer, then I shall hurry back.

And air and water and land are free,
Why does he delay longer and not hurry back?

We women, we want to go to meet him,
We want to see him from the hill.

There the women wait and watch the valley
Along the road in the rays of the sun.

And the sun rises and sets,
No rider appears.

Now the dust rises, now comes running toward them
A horse--no rider sits on it.

They seize it, they question it:
How is it, my horse, that you come home alone?

/Unnumbered page with illustration--Swallow Dance/

533

/49/ Evil horse, did you flee from your master?
Where was my intended, my brother, my son?

They shot him in the battle,
And made him his bed on the green meadow.

Me they let run away,
I have sorrowfully delivered the message.

Three swans approached with lamentation
Along the meadow to seek a grave.

They sat down when they saw it,
A swan at his feet, at his head, at his side.

At the head the sister, at the feet the betrothed,
At the side the mother, grown quite gray.

Oh woe, woe, we three bereaved!
Who will join in our lament?

Thereupon the sun, bowing, began:
I will join in, as well as I can.

Nine days I shall mourn in a veil of haze
And not appear on the tenth.

The mourning of the betrothed lasted three weeks,
The mourning of the sister lasted three years,

The mother kept on mourning
Until, tired out, she was herself laid in her grave. (20)*

*[See p. 56, ct. 13--Analyst]

[113] 20. Adalbert von Chamisso, Werke (Berlin, 1864), 5th ed., Vol. I, pp. 164-166. (For the ending of this poem there are in Lithuanian no less than 37 variations. Cf. J. Balys, "Nuo žirgo kritęs bernelis" (The Boy Thrown from the Horse), Tautosakos Darbai, Vol. I, pp. 142-178).

•533 As here so in all Lithuanian songs the epic element finds in the end its resolution in pure lyricism. This /50/ lyricism avoids if possible even the mention of concrete facts. Its nature is rooted in the elaboration of moods and inner experience. "Since the singers in Lithuania," says the Finnish Professor Niemi, "as in Esthonia and Ingermanland, are young girls, one could not expect that they would take a strong interest in the heroic epic, a situation quite different from that in Finnish and Russian Karelia, where the bearers of folk poetry were old men." (21) As a

[113] 21. A. Miemi, "Die Beziehungen zwischen der litauischen und der finnischen Volkspoesie," Litauische Warte, 1920, No. 1, p. 13.

matter of fact, most of the songs sung today in Lithuania are girls' songs, and this explains also the disproportionately strong predominance of love songs in Lithuanian folk poetry. One day in a Samogitian peasant family I myself had sung to me a daina, at the end of which the two daughters of the household looked at me expectantly. When I expressed praise for the melody, the older daughter, blushing, explained to me that she herself with her sister had composed the song during the past week, and had invented the melody for it. When one considers that the folk songs still originate today in Lithuania in this manner, one understands that there is a very

7 [see cat. 116, pp. 53-55 -- Analyst]

533

personal relationship between the Lithuanian and his song tradition. Even during the World War the current of songs of this song-loving people did not come to a stop, as the most recent collections prove. (22) A song that finds favor begins

[113]

22. Jonas Norkus, Didžiojo karo laiku lietuviu dainos (Songs from the period of the World War) (Kaunas, 1927).

to wander and experiences many transformations. Perhaps a few hours from its point of departure it is already sung quite differently. In songs with local coloring, therefore, we come upon the most varied names of cities and rivers. A song that originated at the border and that mentions Riga and the Düna River replaces them in its wandering to the west perhaps with Tilsit and the Memel. This is a process that one also finds in German songs, especially such as are sung by wandering artisans -- only with the difference that in Germany this development is today mostly completed, while in Lithuania it is still in full swing. As the texts of the songs are changed, so also the melodies. This goes along with the /51/ primitive nature of the folk song. Frequently in this manner even the basic idea becomes incomprehensible in the loosened context.

If we observe the content of the Lithuanian songs according to certain basic viewpoints, we realize that any division into specific groups must remain artificial, for as a matter of fact the people transform their whole life into song. Human life, however, defies any classification. Furthermore the similarity, mentioned at the beginning, of the motifs within the Aryan racial family applies especially to the content of the dainos. For that reason not everything that may be said about the content of the Lithuanian songs is typical only of Lithuanian folk poetry; however the stage of culture, the character of the people,

and the conditions of life determine basic differences in the method of their treatment.

Among the Lithuanian folk songs we find many that treat of ancient, long vanished situations. Thus many tell of the theft of brides and of the cult of the dead, of old customs today forgotten. Such songs afford us valuable knowledge concerning the temporal changes in the way of life of the people, may it be a matter of housekeeping, cultivation of the fields, preparation of paints, and other things, religious or mythical customs, of superstition, magic, or of ancient folk customs and habits at funerals and weddings. No cultural-historical presentation of Lithuania can, therefore, pass over the dainos. In the mythological songs the stars are animate, the sun appears as a mother who warms the shepherd children, the moon as a father, the stars are brothers. The god of heaven, Perkunas, throws his thunderbolts. The holy numbers three and nine play a great role. Songs that are sung at specific religious feasts, for example on St. John's Eve, also belong here; the ancient god of the fields, Kupalo, is fused into one person with this saint: Kupolau Sventas Jonas -- Kupalo, St. John. The following is an example of this group of songs:

/52/ The Lost Ring

Under the maple flows the spring
Where the sons of God
Go dancing in the moonlight
With the daughters of God.

To the spring under the maple
I went to wash myself,
As I washed my face very clean
My ring fell in.

Will then the sons of God come
With their silken nets
And fish for me my dear little ring
Out of the deep water?

• 533 There came by a young boy
High on a brown horse,
And the horse, the brown one, had
Golden horseshoes.

Come here, my maid,
Come here, you girl,
Come, let us talk fondly for a bit,
Let us dream sweet dreams,
Where the spring is deepest,
Where the love is dearest.

Alas, I cannot, youth,
Cannot, kind boy.
My mother would scold me,
The old one would scold;
I would come home late,
I would come home late. (23)

23. L. Rhesa, op. cit., No. 48.

The song reproduced here is also of interest because it contains the ring motif, a primitive wandering /53/ motif that reaches into distant antiquity and is equally loved among the ancient Greeks, among the Indians and Germans.

The motif of transformation represents a very fascinating mythical theme; one of the oldest human notions is based on the belief in transformations into trees or birds. The soul of a man continues its own life after death as a bird and sings with an infinitely sweet voice. The girl or the forsaken brother is changed into a cuckoo, a dove, or a wild gray duck and laments at the house of the parents. Then the brothers come together and ask: what bird sings to beautifully there? Mother, sister, and betrothed appear at midnight to the dead warrior, sit about him, and lament. The Lithuanian hears a cry of woe especially in the call of the cuckoo. At times, too, the cuckoo is a prophetic bird:

• 533

Say, little cuckoo, say
Where is our sister?

The souls of hated persons, however, are transformed into owls:

The uncle's soul, like an owl,
Sat in blindness.

Along with transformations into birds the folk song is familiar with transformations into trees. These ideas, too, are very old. They may once have grown out of the belief in the origin of people from trees; we may think, for example, of Ask and Embla, the first people of the Germanic saga.

Out of such songs speaks the close relationship of man with the nature that surrounds him, in whose rhythm these songs themselves swing along like a gentle accompanying harmony of the infinite. This stands out especially beautifully in the love /54/ songs. It is precisely these which breathe that shy restraint and tenderness of feeling which sets the Lithuanian folk song off from the songs of many other peoples. Love itself confronts us in all its primitiveness and directness, but still like a tender secret. We find no picturing of the beauty of the beloved apart from the usual epithets: the red cheeks, the blond hair, the beautiful figure, etc. Only the boy, the youth, the girl, the maid, is sung of:

As the young son rode to his maid,
The old father knew nothing of it.
But he notes it in the brown horse
And in his son's festive clothes.

"Ei, my son, you dear young boy,
Where have you been in the dark night? --
Where did you heat the dark brown horse?--
Where did you strike the horseshoe of steel?"--

•533 "Do not scold me, my dear old father,
That I now want to take home my maid.
I will get me a green carriage
And set before it a two-horse team."

I came riding home at midnight,
My old father was not yet in bed,
He opened for me himself the large gate,
And stopped the dark brown horses.

My dear old father asked me:
"Who lighted your way in the dark night?"
"Oh, two bright stars lighted my way,
The fiery eyes of my dear maid." (24)

24. Nesselmann, op. cit., No. 131.

But just these songs are accompanied by the note of yearning and sorrow which in part controls the melodies so strongly that one Lithuanian scholar /55/ comes to the conclusion: "The Lithuanian folk song is a primitive mourning, an infinite yearning, an unresolved pain with the quiet reflection of another existence." (25) There

25. B. Sruoga, op. cit., p. 9.

are always the same recurring motifs--of the boy who was killed in battle or abandoned the maid forever, of life abroad, of hard work in the house of the unloved husband, of longing for home, of the garland that was lost -- and with it the innocence of virginity:

The cuckoo calls in the linden--
My heart is troubled and sad,
My garland blows in the wind
Far over the mountains and lake.

With silken sails go
The boats out onto the sea,

• 533 My green garland
They will never bring back again.

Most of the Lithuanian wedding songs are also attuned to melancholy and longing, above all those that are sung on the mergvakaris (maiden evening), when the playmates of the bride braid her hair and decorate her for the wedding. I have treated in detail the Lithuanian wedding songs and customs in a special chapter of an earlier book on Lithuanian folklore, and gave there also a number of translations of folk songs.

Let only this much be said here, that it is precisely the group of wedding songs which as no other contains all the tones and moods that are characteristic elsewhere of Lithuanian folk song. In the Lithuanian wedding drama -- for it must so be characterized -- the party of the groom with his companions stands over against the bride and her playmates. The action itself, which extends over a number of days, with its ancient /56/ ceremonies and customs, is accompanied by the alternate songs of the two parties. "Thus the wedding itself is a contest in the most beautiful, in the most musical songs." (26) Just in these

26. M. Biržiška, Vadovėlis, op. cit. p. 55.

wedding songs, however, a sudden roguishness, a strong streak of humor, frequently breaks through and stands in strong contrast to the melancholy farewell songs of the bride. Not only the bride is mocked, not only the pirschlis, the matchmaker, who has won the girl with lies, is reprimanded in the song--the mother of the bride is mocked with special glee, and even the wedding guests have to put up with a few things:

Why does the wedding guest sigh?
The hat is not his own,
Borrow, begged,
Barked at by dogs. (27)

533 27. Niemi-Sabaliauskas, op. cit., No. 842.

Let it be added that the love songs, too, which treat of meeting and getting acquainted before the marriage, are not lacking in such primitive tones. Here the humorous songs bear frequently the character of pleasant roguishness:

Oh God, do not give me
Such a fate,
That in the same village
My boy friend grows up.

Then I would always have to
Do nothing but wash laundry
Go about every day
In a white dress.

Oh God, give me
Such a fate,
Let him live
A short distance away.

/57/ Then I will have time
To wash laundry
And go about every Sunday
In a white dress. (28)

[113] 28. Daynas Zemaycziu surynktas yr yszdutas par Symona Stanewicze (Wylniuje, 1829), pp. 12-13.

With the groups of ballads, working and dancing songs, mythological songs, love songs, wedding songs, and finally humorous songs discussed so far, we have obtained a survey, though brief, of the content and most important motifs of the Lithuanian folk songs. We have seen here almost every activity, every mood, and every process observed in nature is turned into a song,

and that correspondences to all mental processes are always found in nature. With this we confront the question of the form and artistic means of expression of the Lithuanian folk song.

4. Form and Means of Expression in the Dainos

In contrast, for example, to the folk songs of the White Russians, the Lithuanian songs are always contructed in strophes. To be sure, the regular strophic form of the recent songs often does not exist in the old dainos. There it is frequently irregular and indistinct. (29) Songs

29. In this fact lies also the reason why disagreement exists on this question in the field of Lithuanian song research itself. Thus, for example, B. Sruoga's opinion that "in the Lithuanian folk songs the strophe is, as a rule, absolutely necessary" (op. cit., p. 21) is contested by [113] Dr. Balys and others for the older songs. (Cf. here also L. Gira, "Lietuviškos eilėdaros kurimosi raida" (The Development of the Lithuanian Verse Form), Darbai ir Dienos, Vol. III, pp. 130-213.)

of more than one strophe predominate. The strophes themselves are put together in the most varied ways. A special recent song form, employed especially in humorous songs, is represented by the single strophe, dainuška. In addition, however, there are also very old one-verse songs, and, as we saw at the beginning, probably the oldest song form consists of a single line with a refrain:

The bee buzzes, buzzes kadijela.
Little bee, little bee, kadiju.

The difficult question of the rhythm of the Lithuanian songs has already been touched on in

connection with the melodies and the work song. Just as controversial is /58/ the question of rime. According to Bezzenberger "the genuine Lithuanian folk poetry is familiar with rime and employs it often consistently." (30) Bezzenberger

[13]

30. Adalbert Bezzenberger, Litauische Forschungen, Beiträge zur Kenntnis der Sprache und des Volkstums der Litauer (Göttingen, 1882), pp. IX-X. (One of the most valuable works of the older folklore research. It contains, among other things, 67 folk songs with a musical accompaniment, 12 folk tales, close to 100 riddles, over 100 proverbs, a large number of curses and swear words, as well as a valuable section on "superstitious and other popular ideas and customs of the Lithuanians." Written 1879-1881.)

however, does not prove his point conclusively, since the dainos cited by him do not belong to the really typical folk songs. We can, therefore, more readily say that the old dainos are always unrimed and the rime which occasionally turns up indicates a more recent stage of development (31)

31. B. Sruoga, op. cit., p. 29.

As a matter of fact, the numerous diminutive forms, which we treated in detail in the chapter on language, and which are attached to almost any word, frequently stand in such a relationship to each other that the divergent views of the investigators on this point are understandable. Whoever hears the Lithuanian songs sung, is impressed primarily by the rhythm in the alternation of long and short syllables, and he will be inclined to regard the rime as an obtrusive link that does not properly suit the delicately organized structure of the daina. The diminutives themselves, which we also meet in the older German folk songs--

533 though in far smaller number--lend to the daina the character of pleasantness and intimacy, especially since not only the principal word but also the corresponding adjective appears in the diminutive form: seselė--jaunuolėlė--"little sister, the (dear) young one." I must refer here to what was said in the first chapter concerning the diminutives and would like only to add that a translation of the dainos texts into the German language frequently comes to grief precisely on this fascinating peculiarity. A literal translation, as, for example, Schleicher attempted in 1857:

> Ei Schwester, ei Schwesterchen, Schwesterlein mein,
> Du weisst viel, was Krieg ist, das Krieglein, das Kriegchen,
> Da fliegen die Kugeln, die Kügelein, Kügelchen,

seems in German at best mawkish. And although the Lithuanian people seem more conditioned by their feelings than, for example, the Germans, one should not forget /59/ that among the countless diminutives which overgrow the dainos like a beautiful, wild flower garden, many have already become stereotyped and have thus lost their original emotional significance. This is especially clearly shown with the epithets, the ornamental adjectives. The stubborn adherence to old memories has resulted in numerous stereotyped adjectives and phrases that were again and again taken over into new songs. Sometimes one feels reminded of Homer. Almost always a breath of tenderness and infinite joy in idealizing hovers over these adjectives. Here is the urge to outgrow gray reality and to construct a more beautiful world of joy in oneself. Here speaks the joy in the flashy and ostentatious, and on the other hand the longing for the noble and good, as it

●533 moves the heart of depressed mankind. Thus the simple peasant girl becomes a tender lily, and the yoke with which she goes to the well is of silver; the stirrups of the boy gleam with gold, and the windows of the poor hut shine like diamonds. The boats sail into the sea with silken sails. The ideal beauty of the daina is nordic--it knows only blond braids of the girls. Not all these epithets, but a large part of them, have frozen into stereotyped phrases. In part they are of a tautological nature. The "young" boy who rides to the maid, the "green" rue which blooms in the garden, the "old" mother. The daina never forgets these words. In part they are also of an explanatory nature. White and green are the favorite colors; in addition shining things play a role, and thus even the gray, homely cuckoo becomes at times a shining, gaily colored bird. (32)

[113]

32. Cf. here Dowkong (Daukantas), Daynes Zemaitiû, pagal žodiû Dajnikû iszraszytas (Petropilie, 1846), pp. 8, 10: margouie gagelē and marga gegelē. This collection of "Samogitian songs, recorded in the words of the singers," is one of the most valuable older collections; it contains 118 dainos.

The joy in specific colors, for example white and green, can even lead to their being occasionally used where they do not belong. To the stereotyped old constructions belong also the doubling of infinitives and verbs--swim swim through, scold scold, fly fly. In this way an intensified /60/ action is indicated, which naturally cannot be reproduced in English words.

If we observe the artistic structure of the daina, we see first that in most of them the dialogue form predominates. The alternating song between two and three persons can actually be put down as typical. It is a genuine characteristic of the folk song (cf. the examples already given).

533 A further peculiarity of the Lithuanian folk song, which incidentally, we find also in Esthonian and Finiish songs, (33) lies in the fact that the same

33. A. Niemi, op. cit., p. 28.

idea is often treated from the standpoint of several characters who appear. Here we have the so-called repetitive songs, whose form is very simple and primitive. Typically Lithuanian are those repetitive songs that treat the theme in a parallel manner applied to the girl and the boy:

Now I will sing a song, a little song,
A youth who loves to sing,
Open the little chest of songs,
Let go the songs today.

Stone has no blood, water no wings,
The fern no blossoms,
I am a youth, I am a boy,
No maid is my own.

I shall sell the horse and the saddle,
Hire a weaver, etc.

. . .

Now I will sing a song, a little song,
A maid who loves to sing,
Open the little chest of songs,
Let go the songs today.

/61/ Stone has no blood, water no wings,
The fern no blossoms,
I am a maid, plagued by work,
No youth is my own.

I shall sell the ring and the garland,
Hire a plowman, etc. (34)

34. S. Stanewicz, op. cit., No. 1, pp. 7-8.

533 This song is especially fascinating because we recognize in it a further expressive form of the daina, the metaphor, the application of a concrete picture to the spiritual. Especially the older dainos are rich in such pictures. There is the fir tree, "the little daughter of the forest," the "golden dew" falls, the maid puts the annoying suitor's "words in her pocket," etc. It says in one song:

Where the head sank, there bloomed a rose,
Where the blood dropped, shone pearls. (35)

35. Ibid., No. XXIV, p. 54.

With this higher type of comparison that is employed here we have passed over an artistic means of expression to whose employment the daina owes part of its most beautiful effects. This is the opposition of two different motifs, of which one is taken from human life, the other from nature:

The leaves of the trees are falling,
The apples are falling,
Bitter tears are falling.

We find this so-called parallelism in the most varied applications, in simple, complex, and also in negative form:

Did the north wind storm?
The river overflow?
Did Perkunas thunder?
The lightning flash?

The north wind did not blow,
The river did not overflow,
Perkunas did not strike
Thundering with lightning.

533

/62/ Bearded men,
Men of the seas,
Climbed the bank,
Climbed up to the garden.

Trampled the rues,
Tore apart the roses,
Scattered the lilies,
Down flowed the dew. (36)

36. Cf. the Lithuanian text in Rhesa, op. cit., No. 28, p. 95.

In oppositions of this type man and his fate still form a unity with the reality of nature that surrounds him. The natural phenomen themselves catch the human life as in a mirror or are opposed to it and thus enhance the consciousness of its own fate: the cuckoo laments in the forest--the maid weeps in the klete [house], the horse of the youth neighs--the youth is full of joy, the cold wind reddens the face--the evil words of men make it still redder. These correspondences are countless. Frequently they find their resolution in direct comparison:

My sister weeps
In the colorful klets
Just as the cuckoo
Calls in the forest.

On comparisons in Lithuanian songs taken from the realm of nature we possess a fine work by the Dutchman Dr. R. von der Meulen. (37) He

[113]

37. Dr. R. von der Meulen, Die Naturvergleiche in den Liedern und Totenklagen der Litauer (Leiden, 1907).

shows us in an abundance of examples how to the popular poet the images of nature that surrounds

533 him become a symbol of human life and thereby obtain their real meaning in the Lithuanian folk song. Thus result thousandfold relations between fate and surroundings. They are tied to images and comparisons that often become stereotyped, just as the already mentioned ornamental adjectives. If now the idea of a specific human experience is represented each time by a specific image, the presentation of the experience itself finally becomes superfluous. But with this the daina takes the last step toward the detachment of human occurrence from reality and reaches its highest possibility of expression in pure symbolism.

/63/ As B. Sruoga, who investigated the symbolism in Lithuanian folk poetry in greatest detail, writes, (38) symbolic representation as a

[113]

38. Cf. for the following the chapter "Symbolism" in B. Sruoga, op. cit., pp. 92-115.

poetic device is known to probably all Aryan peoples. While, however, among most of the peoples this symbolism has today become faded and incomprehensible, in Lithuanian folk songs it has been preserved in all its primitive tenacity up to the present day. Its borders are fluid; i.e. one symbol may express various ideas according to the context, and on the other hand, various symbols may serve for the representation of one and the same idea. The call of the cuckoo is the symbolic expression for the weeping mother, as also for the sorrowing orphan or the ravished maid. Conversely we find as symbol for the youth the woodpecker, the falcon, the birch tree, etc. If the falcon alights on a tree, it signifies that the youth is wooing a maid. If he breaks the branches of the tree and flies away, he has dishonored the maid. Thus the tree becomes a symbol of a person, its leaves are words, the dew signifies tears. The withering tree is the symbol of dying and death,

• 533 the sprouting tree of the first love of a maid. A tree and under it a spring signifies mother and daughter. A great number of symbols is connected with the garland of rue and the rue itself, the magical favorite flower of the Lithuanians. The garland is the symbol of virginity; the dew that falls on the garland is an evil omen, and there remains nothing to do but to hang it on a nail or lock it up in a chest. Also a north wind (the youth) can blow up, tear off the garland, and drown it in the sea. The ring corresponds to the garland. If a maid loses her garland, her ring rusts, or it falls from her finger and is lost. In more recent songs, on the other hand, the ring has acquired its later significance as the sign of betrothal. It is noteworthy that the symbol corresponding to the garland of rue is represented for boys /64/ by the cap. It, too, becomes wet from the dew, falls in the dirt, and is lost, and the boy asks:

> Oh give it, whoever has found it,
> And do not put me to shame,
> Nor my dear maid. (39)

39. L. Rhesa, op. cit., p. 51.

Naturally the horse, too, which plays a great role in the folk song as a loyal companion of the youth, is frequently only to be understood symbolically. If the boy has obtained his own horse, he is able to ride to the maid to court her. If the horse refuses to drink, he has not reached his beloved. If it stumbles, this is an evil omen. If the maid lets the horse graze in the rue garden, this means she is very fond of the youth, for it the horse tramples the green rue, she belongs to him. She should not feed the horse, for it may happen that she will mix her garland in with the oats. If the horse neighs outside, the maid should

533 not follow if she wants to avoid shame:

You should not go
So late before the gate,
You should not listen
When the horse neighs. . .

If, however, the maid does not obey, it can happen that soon she carries in her hands a little falcon, i.e. a child, and her brother reproaches her for having gone out, for otherwise:

You would not carry
The falcon in your hands,
You would carry only
Your golden ring. (40)

[113] 40. J. Simtakojis, Trakiečių dzūkų dainos (Songs of the Traker Dzukes) (Shenadoah, 1899), p. XX.

It is impossible/Unnumbered page with illustration--"Kubilas," Folk Dance/ /65/ in this space to treat with even approximate completeness the abundance of living symbols which in all their simplicity constitute the most intimate charm of these songs and lead from light humor to deepest seriousness and tragedy. Their poetic value and their special meaning for the Lithuanian folk songs lies in the fact that they give the poets the possibility of rising from everyday reality into another level of experience and thereby completing the transition into that world of the ideal and beautiful in which the yearning of the Lithuanian daina finds its strongest expression. As every genuine national art, however, reaches out beyond its own country and becomes the common property of art, the Lithuanian folk song, too, has found scientific and artistic recognition outside of the boundaries set by language and culture.

000 That it was primarily German poets and scholars who concerned themselves in detail with Lithuanian folk poetry is explained on the one hand by the close relation of the two peoples, on the other hand by the influence which the romanticism of the eighteenth century exercised on German poetry. Thus one can rightly speak of a Lithuanian contribution to German spiritual life.

•533 [114] 5. The Lithuanian Folk Song in German Poetry

Around the end of the seventeenth century we hear for the first time from German sources details concerning Lithuanian folk poetry. Around the year 1690 Theodor Lepner, one time pastor in Ragnit, wrote his notable little book: Der Preusche Litauer. It was dedicated to the Electoress Sophie-Charlotte and appeared in 1744 in Danzig. The book is of special cultural-historical interest because Lepner, who in general--this may be added--did not at all esteem the Lithuanians, gives a quite drastic picture of Lithuanian folk customs. [534] He writes: "They have a peculiar type of trumpet or trombone which they call truba. This is made out of fir, with a hollow at the end, fairly /66/ wide and round like a trombone, on the outside tightly wound around with birch bark, over a fathom long. Two kerdels blow on such trombones at the same time, which makes quite a noise. Otherwise they have what the Germans call pig's head (kanklis --a type of zither), strung with nine or twelve brass strings, the drum, the fife and other flutes, a fiddle, and a bass iron; this only they buy at the store, the other pieces mentioned they all make themselves. Such artists are they!

"They are also all composers who give the melodies to their songs themselves, although they have also learned some from the Germans. They are inclined by nature to singing, and are thus fine musici naturales who brought with them into the

533

world the inclination to sing; now there arises from the women and girls at their banquets such howling and humming that one must stop one's ears from it. The kerdels are not especially fond of this science, but only the women and girls, who from morning, from the second cock crow on, until it gets light, make music at the hand mill, since the humming of the mill serves them as it were as a ground bass.

"The material of their songs are love songs, but they are concerned also with such things as just happen to occur to them and stand before their eyes. A few of them also sing spiritual songs at the hand mill, which happens at their banquets in drinking bouts of men and women, concerning which Wilhelmus Martinus, onetime pastor in Mummel, reports cleverly in his Latin poem of praise concerning the Lithuanian song book, which I thus give in /English/:

Lithuanian people, you are, I think, called thus
After a field trumpet, as it is called in Greek:
Your heart burns naturally for sound, song, rime;
You drive your merry cattle, that tears itself from the stall,
Out to the pasture in singing, you shout in walking, in plowing,
/67/ With untiring voice. On your wedding day,
At baptism and other assemblies, at home and in the taverns,
You sing of all that which may be known to you."

533
114 A few years after Lepner wrote his little book there appeared a book by Johann Arnold von

533
114 Brand, professor in Duisburg (died 1691): Reysen durch die Marck Brandenburg, Preussen, Churland, Liefland, Plesscovien, Gross-Naugardten, Tweerien und Moscovien. In this book, which was published in 1702 at Wesel by Heinrich Christian vor Hemin, Brand reproduces two fragments of Lithuanian folk songs.

The first fragment, which he describes as "The usual drinking song of the Lithuanians," reads (p. 107):

Let us then, y heisa viva y,
Be merry, y heisa viva y.

The second, "Lament to the Unfaithful Betrothed," reads (p. 108):

Did you not love me?
I cut with you the rye,
I raked with you the hay,
I bound with you the oats.

From that year dates the interest with which German scholars and poets devoted themselves to Lithuanian folk poetry. In 1745 Philipp Ruhig, pastor in Walterkehmen, in his Betrachtungen der litauischen Sprache, published three folk songs, of which one is found in the later collection of Daukantas while another has become known from various anthologies. Ruhig reproduces the texts of these songs solely for linguistic reasons and even apologizes to his readers for claiming their attention with such vanities.

/68/ The translations of Ruhig are interesting inasmuch as they show the abundance of diminutives, so characteristic of the Lithuanian language, although the author obviously had not yet solved the problem of their translation into the German language. Thus the first of the dainos begins with the words: 1

1 [See cat. 116, p. 77 -- Analyst]

533

Früh Morgens am Morgelein
Ging das Sonnlein auf,
Und unter dem Glasfensterlein
Sass das Mütterlein.

Ich wollt dich fragen, Töchterlein,
Wo bist du herumgegangen?
Und wo hat dein Kränzlein
Das Nebelein befallen?

etc.

The beginnings of the other two dainos are as follows: "Ich hatte ein Rösslein"--and: "Ich hab aufgesagt meinem Mütterlein schon vor der Hälfte des Sommerleins."

In spite of the translations, which are incongruous with the nature of the German language, Lessing comprehended intuitively the beauty of these Lithuanian folk songs hidden behind the veil of the un-German translations, when he wrote in 1757 in his often quoted 35th Literaturbrief: "It has not been long since I leafed through Ruhig's Lithuanian dictionary and at the end of the preliminary remarks on this language came upon a pertinent rarity that gave me infinite pleasure. Namely some Lithuanian "dainos" or songs, as they are sung there by the ordinary girls. What naive wit! What charming simplicity! One can learn from them that under every stretch of heaven poets are born, and that vivid experiences are no prerogative of cultivated peoples." How strongly Lessing experienced the poetic magic of these simple poems appears from his words: "The pious man (Ruhig) apologizes /69/ for introducing such vanities; he might have apologized to me for not introducing more of them."

The songs made a still stronger impression on Herder, who had already occupied himself with that folk poetry in Riga in his younger years.(41)In

•533
[113]

41. The comments of Herder concerning the Lithuanian folk song are found in the "Fragmente über die neue deutsche Literatur" and in his essay "Über Ossian und die Lieder alter Völker." In a letter to Hamann of June 18, 1775 he tells the latter that he has read four beautiful Lithuanian songs by Kreutzfeld. "They should be in my folk songs, certainly; oh that he had more!" Cf. further Herder's Werke (Bong, Stuttgart), Part V, "Ideen zur Philosophie der Menschheit," Vol. II, p. 16; and the notes of Ernst Naumann to his "Litauische Volkslieder." On the translations of Kreutzfeld cf. further Müller-Blattau, Hamann und Herder in ihren Beziehungen zur Musik (Königsberg, 1931), p. 21.

his work Stimmen der Völker in Liedern in 1779 he recorded eight Lithuanian folk songs. The translation used by Herder was done by Prof. Kreutzfeld in Königsberg, who later also published under his own name two songs with German translations, "Gesang am Brautabend" and "Gesang bei der Heimführung" (Preussischer Tempel (1788), pp. 12-15). Through Herder Goethe was influenced; he has his lyric drama "Die Fischerin" begin with the third of the dainos of Ruhig, something that is not generally known:

> Ich habs gesagt schon meiner Mutter,
> Schon aufgesagt vor Sommers Mitte. . .

The other of the two dainos of Ruhig cited by Lessing (a daughter has accompanied her beloved) has been set to music by Schumann. (42)

113

42. On the influence of the Lithuanian folk songs on Goethe cf. the excellent essay of Dr. Erich Jenisch: "Goethe und die Dainos," Ostdeutsche Monatshefte (1930), Vol. II,

113 No. 7, pp. 417-422. Also to be mentioned are Antana Domeikaitė, Die litauischen Volkslieder in der deutschen Literatur (Munich, 1928) (Dissertation); and Ignas Skrupskelis, Die Litauer in der deutschen Literatur des 18. Jahrhunderts (Vienna, 1932) (Dissertation).

533 Thus Lithuanian folk song gradually gained an entrance into German literature, not, to be sure, in the translations of Ruhig but in the poetic imitations of Herder. It may be added that the ideas of the dainos reproduced by Lessing were repeatedly employed from then on among the German poets from Schiller to Baumbach. (43)

[113] 43. F. and H. Tetzner, Dainos, Litauische Volksgesänge, Reclaims Universalbibliothek, No. 3 694, p. 30. (A good historical study concerning the Lithuanian folk song with 70 rimed translations.)

The man whose work pioneered all Lithuanian studies and who also gave the German people the first collection of dainos--Ludwig Rhesa--came into contact with Goethe in the course of this development. Born in the village of Karweiten which is now in ruins, on the Nehrung of Courland, Rhesa was not only a scholar, not only professor of theology in Königsberg, but also a gifted poet. Courlandic and Lithuanian were /70/ his native languages, but he was also intimately familiar with German. We are thus indebted to him for the most beautiful translations of Lithuanian folk songs in all of German literature. Goethe himself wrote a long essay on this work, and his manuscript, which the poet sent him, is found still today in the Goethe archive in Weimar. Goethe begins his essay with the words: "Through this collection another one of my wishes has been

533 fulfilled. Herder loved the Lettish folk songs very much: in my little drama Die Fischerin several of his translations have been taken over. Moreover for several years now I have had in my possession a sizeable collection of well-translated poems, which I let sit, like so many other things, in expectation of what is happening now.

Of the Rhesa translations Goethe says that they are "estimable," and he wishes only for a different arrangement. He closes with the words: "And thus these songs are to be regarded as having proceeded directly from the people, who are much closer to nature, and thus also to poetry, than the educated world." A further discussion of the [113] Rhesa collection from the Jakob Grimm (Göttinger Anzeigen, 1826, No. 104).

After the Lithuanian folk song, favored by the current of romanticism, had penetrated German poetry in the first half of the last century, it is no wonder that the Berlin circle of poets, above all Adalbert von Chamisso, also interested themselves in the dainos. German literature is indebted to Chamisso for a number of beautiful poems which are based on Lithuanian folksongs. They originated in the years 1826-1828 and are still familiar today to every German with a literary education. From Chamisso comes also the pretty translation of the "Sparrow Hunt":

The father went hunting in the forest;
He soon saw some good game.

/71/ He took good aim, he pulled the trigger,
The sparrow fell on the soft moss.

The brothers loaded the catch on the sled,
And hauled it home and rejoiced long.

The daughters quickly stirred up the fire,
They plucked and singed it, as is proper.

533

The mother roasted and cooked it at once,
The roast was delicious and tasty and tender.

Zealously the sisters served it,
Many joyous guests came together.

They sat down at the table and sat there firmly,
And enjoyed themselves at the hearty feast.

They ate the sparrow at their leisure
And drank three barrels of beer with it.
(44)

44. A. V. Chamisso, op. cit., p. 138.

533
114

Chamisso's friend, Franz von Gaudy, adapted in 1844 a Lithuanian folk saga, "Die Pestjungfrau," into the German language, and Wilhelm Jordan published in the same year his Littauische Volkslieder und Sagen, which are strongly influenced by Rhesa. A large number of Lithuanian folk songs with melodies and German translations by H. Budrius, Ed. Gisevius, and P. von Bohlen were published in the N. Pr. Prov. Blätter, appearing since 1846. Of German poets then known but today forgotten, who were inspired by the Lithuanian folk poetry, Daumer (1800-1875) and J. F. Soldat may be mentioned. Also to be mentioned is Felix Dahn, whose poem of 1870, "Die Litauer in Frankreich," breathes a genuine Lithuanian mood.

Even this short survey of the influence of Lithuanian folk poetry on German poetry shows well enough that the Lithuanian contribution to the German spiritual /72/ life of the eighteenth and nineteenth centuries in the area of poetry is not unimportant. The first scientific-critical translation of Lithuanian folk songs in the meter

533
114

of the original stems from Nesselman. In spite of the purely scientific purpose of his work, he also succeeded with a few poetically excellent translations (cf. on this point also the end of this chapter). The influence of the Lithuanian folk song appears also in the writings of A. K. T. Tielos: Thanatos (1905), Klänge aus Litauen (1911), Aus der Jugendzeit (1911). W. W. Ulmenried-Naujeck published Litauische Heide-Lieder und Dainos.

The World War, which brought a number of German poets in uniform into direct contact with the Lithuanian people, aroused anew the interest in the Lithuanian folk song in a number of German poets. Only Oskar Wöhrle, Herbert Eulenberg, and Richard Dehmel may be mentioned. (45) In the

[113]

45. The translations of O. Wöhrle are printed in Das Litauenbuch, Eine Auslese aus der Zeitung der X. Armee (1918), pp. 155-159. The poetic imitations of Richard Dehmel, based on the translations of Nesselmann and not always successful, are published in Die neue Rundschau, Vol XXVIII of the Freie Bühne, No. 1, January, 1917. For Herbert Eulenberg cf. Struck und Eulenberg, Skizzen aus Litauen, Weissrussland und Kurland (1916).

German press of those years, too, the great interest which the Lithuanian folk songs found in the broadest German circles is reflected. Unfortunately most of this interest vanished just as quickly as it had sprung up. Only in the most recent time can a slight reawakening be noticed. (46)

113

46. From the abundance of mostly popular literature on the Lithuanian folk song, a few essays may be mentioned which appeared

113

in the periodical Das Neue Litauen in 1917-18: Tetzner, "Tolminkemer Erinnerungstage" (1917), No. 5/6. Alfred Brust, "Die litauische Kultur und der Expressionismus" (1918), No. 1. Victor Jungfer, "Die Raubehe im litauischen Volksliede" (1918), No. 15/16/ W. W. Ulmenried-Naujeck, "Zur litauischen Literatur" (1918), No. 18/19. In addition reference may be made to the same issues of the years of the Zeitung der X. Armee, published at that period, in whose literary supplement were contained a number of really valuable contributions to the research on Lithuanian folk songs and their melodies. For the most recent period cf. Möller, Das Lied der Völker (No. 13 on the Lithuanian folk song) (Leipzig, 1930); and H. Engert, Aus litauischer Dichtung, Deutsche Nachdichtungen (Kaunas, 1935), 1st. ed.; (1938), 2nd ed.

533
538
764

B. Prose Writing

1. The Raudos (Lamentations for the Dead)

Between the daina and the prose writing of the people, as it found its expression in sagas, fairy tales, and other creations, stand the Lithuanian lamentations for the dead, or raudos. They are the oldest creations of Lithuanian folk literature that are mentioned in the chronicles. Thus /73/ Kojalowicz reports that the heroic death of those 300 Lithuanians who, in 1362, at the conquest of the fortress of Kaunas by Winrich of Kniprode, threw themselves into the flames of the burning castle was celebrated by the people in songs of sorrow (vulgaribus naeniis populus decantabat). (47) According to Strykowski a priest

47. F. and H. Tetzner, op. cit., p. 5.

sang for their dead at the funerals of princes.

533 538 764

Evidently these brief indications, to which our knowledge of the earliest period is limited, refer not to the folk song, but to the raudos, which are often mentioned also in a later period. Although each rauda has its own melody, they do not represent real songs for the dead, but have the form of a lamentation for the dead. The older raudos have no metrical character, but are in language and form rather to be compared with a type of rhythmically elevated prose. Their melodies were of sorrowful monotony. Old women sang them for remuneration at burials. Through them one wished to appease the ghosts of the dead, in whose continued existence one firmly believed, so that they would not return to the house as evil demons of [776] revenge and spread pestilence and disease. Thus these lamentations for the dead represent the superstitious result of that primitive belief in ghosts and demons which particularly illustrated the mental attitude of the Lithuanian people and still lives today in remote villages of the country.

In content the raudos differ from each other only little. The good deeds of the deceased are remembered, and the sorrow at the departure of father, mother, husband, brother, or sister is expressed, often in an infinitely tender and moving manner. As Chr. Bartsch has already pointed out, there is not one among the genuinely popular raudos that would be spoken by a man for a man or even for his wife. "Everywhere it is women (and girls) who speak." The wife as such is not mentioned. (48) At times the lamentation

[113]

48. Chr. Bartsch, "Über litauische Volksliteratur," Mitteilungen der litauischen litterarischen Gesellschaft, Vol. II (1884), Tilsit, p. 100.

of the relatives and friends of the deceased, who follow the coffin, has such a staggering

●533 *538 764 effect that even the priest, from inner /74/ emotion and pity, is not able to complete the sacred rites at the grave without tears.

Formally the more recent raudos differ from the older ones in their strophic arrangement: out of the old lamentation has grown a song with rauda motifs. In this form the raudos have been preserved till the present day in the province of Drūkija. (49) In order to give a rough idea

[113]

49. Akiras Birzys, Lietuvos miestai ir miesteliai /Lithuania'sCities and Towns/, Vol. I, Alytaus apskritis, Dzuku krastas /The District of Alytus, the Province of the Dzulijans/ (Kaunas, 1931), p. 397. The most important collection of Lithuanian lamentations for the dead is that published bv Dr. J. Basanavičius, "Lietuviu Tauta (Vilna, 1926), Vol. IV, No. 1, pp. 59-145.

of the nature of the old raudos, I reproduce below a few of these lamentations, taken from the great song collection of A. Juškevičius.

Lament for the Mother

Little mother, you who took care of me, oh my little mother; I thank your dear hands, with which you brought me up from childhood; I thank your feet, on which you carried me, your wisdom in teaching me well; I thank your little mouth, that talked sweetly with me.

Who will now talk so sweetly with me, who teach me so well? Little mother, who will protect me when I have a complaint? With whom shall I speak? The cuckoo in the forest will stop calling, but I shall never stop.

Little mother, you do not breathe; little mother you do not sigh; say but one word and com-

•533 #533 764 fort my sorrowing heart. The whole night I talked to you; with my little mother I did not talk (i.e. received no answer).

Oh little mother, little cherry, oh my little mother, you wanderer. Oh, my little mother makes a home of little white boards, the little windows without glass, without a door. You will not see the rising sun nor its setting.

The last time, the last little hour, we talked together. Oh, if I could awaken my little mother!

/75/ Oh, when will you come to us and when visit us? Whence shall I expect you; in which little corner shall I meet you? Little mother, day and night have I wandered; I shall never find you.

Lament for the Son

My little son, you forsaken one, my little son, my garland of rue, my little son, you little golden ring, my little son, the days of my youth!

Oh, my little son, the days of my youth I buried, oh, the days of my youth I have no more, no more, my little son.

Oh, my little son, my whole dowry, all that I have. How shall I forget you, my little son, and the days of my youth?

Oh, my little son, so short was your life--leave me still a little room.

Lament for the Father

Oh, my dear father, who had such a short life, oh, my dear father, who had such cares--you earned your home of little white boards, of gray earth your home. How hard you obtained it--will you bear the gray earth?

●533 ✝538 764 Oh, dear father, you who provided for me, oh dear father, you who protected me, to whom shall I bring my complaints, with whom shall I talk?

You my little father, the sun sets--I cannot converse, I cannot talk with my father.

Dear father, little father, my pride, my little father, you wanderer.

/76/ Oh my little father is still, oh my little father breathes no more, oh, my little father does not call me, he does not ask me.

Oh, my little father now has his place of rest.
You my little father, bless me.
Oh, perhaps I have bitterly displeased my father, that he no longer speaks with me.
Little father, the sun sets--oh, they lay my father inside the hill. My little father, how will you like it there?
Oh, your home is without a door, without a little glass window.
Oh, where should we seek for you, where shall we find you?
Oh, although I go over all roads and paths, through all forests, my father I shall no longer meet.
Little father, who will talk with me, who open the door for me?
Oh, little father, we will go over the roads which you travelled--there we shall cry.

Lament for the Daughter

Oh, my little daughter, my spinner, my weaver, support for my feet and hands.
What were you afraid of, the hard times or the hard work? It was not necessary to be afraid, I would have taught you; the work is not hard, even if the times are hard; everything fell on

533 your father and mother; you would not have had to
533 worry about anything.
764 My ghostly bride, my clear ice crystal, companion of the high mountain, in which flowers will you come up, in which leaves will you turn green? When I in passing look to the side, which flowers will you make grow? How will I recognize you, in the leaves or in the flowers?

771
538
[775]

/77/ 2. Fairy Tales and Sagas

The belief in a lasting connection of the departed souls with the living, as indicated in the raudos, deeply influenced the Lithuanian people for centuries. The strong mystical trait in the spirutual life of the Lithuanian maintained this belief the more strongly since as late as the sixteenth century Lithuania was a completely pagan country, whose superficial Christianization had scarcely touched the consciousness of the people itself. Thus, too, the abundance of superstitious motifs which we still find in Lithuania today grew in the soil of an ancient popular religion. They frequently are mixed with quite modern ideas. Their expression, however, is found in a rich world of fairy tales and sagas which only today has been partially investigated, and which in any case differs from the Western type in that it has not yet been transferred from the reality of experience to the cemetery of literary history. The abundance of fairy tales at the disposal of the Lithuanian people is so great that the existing collections can give only a weak picture of it.

Among all peoples the fairy tale stands at the beginning of every literary creation; it affords us a glimpse into the childhood years of humanity. The motifs of the fairy tales themselves wander; many of them stem from the Orient and from India (Benfey). Unfortunately the following brief characterization of the Lithuanian popular fairy tale can, because of the scope of this work,

538
524 attitude which--peculiar as it may strike the modern city dweller--we still meet in such regions of Germany as lie away from the great highways; we may think for example of the popular riddles that are still alive today in the Bavarian woods and are there given by the mother of the bride to the instructor of the bride /Brautweiser/: two long parents and many short children (a ladder). Or: there are nine maids, they all lie in a single bed, all in the middle, none at the end (a spinning wheel with nine spokes). We have here before us a stage of culture at which the peasant creates something completely out of his own mind. Thus most of what was said concerning Lithuanian proverbs and sayings applies also to the riddles. All of nature lives in them; every thing, every object is taken up, elevated into a higher sphere, and made to participate in human life. Force and boldness of comparison are often
[533] surprising. Even in the dainos the pleasure of the Lithuanian in such riddles plays a part; we may think for example of the beautiful song known from Rhesa, in which the girl is sent out by her stepmother to get "winter green and summer snow." In other songs, which are composed in dialogue form, several riddles are connected with each other, whereby the question of the first strophe is followed by the solution in the second.

The following examples are taken from the collection of Krėvė-Mickevičius, who /93/ recorded them from the mouths of the people in the parishes of Alytus, Merkinė, and Kabeliai in the years 1909 to 1925. (59) [See page 105--Analyst]

113

59. V. Krėvė-Mickevičius, "Tautosakos rinkinių 1, Mislės," (Riddles), Tauta ir Zodis (Kaunas, 1928), Vol. V. The most important collection of Lithuanian popular riddles is that of K. Jurgelionis, Mislių knyga (Book of Riddles) (Chicago, 1913)(over 1,000

322 thing of their own. We find as ornaments rosettes,
531 stars, and wavy lines, interrupted and lozenge frets, also stylized plant patterns--though less often--on chests, dishes, platters, canes, etc. On spindles and distaffs, on the other hand, the favorite ornament is the circle divided into six segments, the ancient symbol of the sun, whose production presents only little difficulty and therefore is often repeated. Only on coat racks do animal forms appear, taken from nature, primarily birds. Splendidly carved towel and spoon racks, knives, forks, and spoons, shuttles and whetstone holders, boxes and caskets, even carved flasks show great technical skill and artistic manipulation. Only in rare cases does an object of household use remain without ornamentation.
[354] The old žibintuvas, the pine chip holder, an often very beautifully carved frame holding the chips that illuminated the work room, is today
● [533] found only in museums as is the kanklės, the ancient zither-like instrument of the Lithuanians, which is also richly carved, and which today has awakened to a new life. (41) In all of these

[113]

41. On the development of the kanklės cf. the basic work of the Swedish Professor Tobias Norlind, Bidrag Till Kantelens Historia (Särtryck ur Rig, 1923).

patterns sways an inner rhythm that attests to an absolute feeling for style. One should also never overlook the fact that these objects were created only for personal pleasure or for the pleasure of people to whom they were given--as perhaps by a youth to a maid. Thus they maintained the charm of the personal and direct and also the value of uniqueness.

/131/ In view of this joy in the ornamentation of practical objects it is almost astonishing not to find furniture decorated with carving in the

545

iscussed in another place.

In addition a large number of smaller, carefully rehearsed ballets of famous masters were produced, by Rimski-Korsakov, Strauss, Adam, Schumann, Debussy, Moussorgsky, Weber, Glazunov, and others. The Lithuanian Ballet also found recognition abroad. This is proved by its guest appearances both in Monte Carlo, where ten performances took place in the Casino Opera in 1935, and in London, where the Lithuanian Ballet gave no less than 32 performances in the Alhambra Theater.

/189/ The beautiful scenery, on which a number of the best artists of the land collaborated, contributed not a little to the success of the Lithuanian ballet. Thus the Lithuanian theater in its trinity--opera, drama, and ballet--has become a cultural factor not to be underestimated, not only in the life of the city of Kaunas but in that of the whole country.

533

3. The Development of Musical Life

The extraordinary rise of the Lithuanian state opera and the great interest of wide circles by which it was supported had, in the first years of statehood, an inhibiting effect on the realm of pure music insofar as the interest in choral music, as in concerts, evenings of chamber music, etc. in general, markedly decreased. This involved, however, only a transitional phenomenon, and the state theater itself, through the introduction of regular symphony concerts, was able to reawaken and enliven the weakened interest, so that today we can speak of a new upswing. Arrangements of symphony concerts at first took place through the Kaunas "Philharmonic Society," which today no longer exists, in which the artistic forces of the country were united. Later Stasys Šimkus, known as a composer and conductor, devoted his whole energy to those concerts. They awakened the interest of wider circles of music lovers, above all by engaging

533 famous foreign conductors (Couts, Cooper, Dovroven, Malko, Scherchen, Hoesslin, Poulet, etc.) and soloists--the pianists Hofmann, Rubinstein, E. Petri, Ellegard, Orlov, Ginsburg, and the violinists Hubermann, Thibaut, Oistrach, Elmann, and Cimbalist, along with many others may be mentioned. The number of concerts presented ran to 26 in the season 1935-36, to 22 in the following season.

Along with these symphony concerts, the choruses, above all, /190/ became important for the development of musical life. The first successful attempt in this area was the performance of the Mozart Requiem by the chorus of "Šiauliu Sajunga" (rifle association). After this there began a lively artistic competition. The student chorus of the "Ateitininkai" (Catholic student union) sang the Seven Last Words of Dubois and Verdi's Requiem; the chorus of the Šiauliu Sajunga soon after sang Handel's Messiah. Spiritual oratorios were produced by the chorus of the garrison church; and the rest of the choruses also, for example the university chorus, did not remain behind. The latter had great success on its tours through the Baltic countries.

874 Of greatest influence on the development of the whole musical life was the state conservatory, whose student count runs today to 220-250, and which has departments of composition, singing, piano, and all other instruments. The teaching staff--about 30-35--is in part also active in the opera and in the radio. From time to time the radio orchestra presents symphony concerts on a larger scale under the direction of native and foreign conductors.

If we want to know what has been accomplished so far in the purely creative field, it must first be remembered that the prerequisites for a modern Lithuanian artistic music, just as those for a Lithuanian artistic literature, were only given toward the end of the last century. The earliest Lithuanian composers, like Kudirka for example, the creator of the Lithuanian hymn, still had no prof-

533 essional musical training. The first composer educated in musical theory was Juozas Naujalis (1869-1934), organist at the cathedral of Kaunas, who was creatively active primarily in the area of church music, and who made a name for himself as the composer of many Catholic masses and symphonic works. He also stood out as a teacher, and [874] founded the conservatory in Kaunas, at which he was active until 1928 as director and professor of organ-playing. Many of his songs were taken over by the people and are sung today as genuine folk songs. At about the same /191/ time lived Česlovas Sasnauskas (186?-1916), professor of music at the seminary for priests in St. Petersburg, of whom a large requiem and a number of smaller creations became known. Many of his choral songs became quite popular.

Nevertheless, these beginnings of Lithuanian artistic music still bear more or less provincial features, and also sometimes are strongly under Polish influence. The first to point out new paths to Lithuanian music was Mykolas Konstantinas Čiurlionis (1875-1911), whose singular artistic personality exhibited a synthesis of the pictorial and the musical. Long years of study at the conservatories of Warsaw and Leipzig gave him a broader artistic outlook than to all the others mentioned so far. Thus he went far ahead of his time, and his compositions are still fresh and alive today. With Čiurlionis Lithuanian music got out from its former seclusion, and for the first time strong Western influences made themselves felt beside the formerly dominant Eastern elements. Among the more important works of this composer are the two great symphonic creations--the symphony Miškas (The Forest), still dating from the Warsaw period, and the later Jūra (The Sea)--musical paintings of great beauty, and, in spite of various foreign influences (R. Strauss, Reger), independent in their richness of musical ideas and their colorful

533 instrumentation. Although Čiurlionis uses none of
● the motifs associated with folk music, much of the soul of his country is contained in his dreamy, mystical, and melancholy music. This also applies to his piano pieces.

Of importance for the further musical development became the spirited Stasys Šimkus, born in 1887, already discussed as a choral conductor and organizer. He wrote a large number of interesting vocal pieces and made himself a name particularly through harmonizations of Lithuanian folk songs. The /192/ choruses directed by him were received with great acclaim everywhere in the country. Šimkus received his first training at the conservatories of Warsaw and St. Petersburg. After the war he studied in Leipzig. In his most recent development the transition to modernity is clearly perceptible, and his later choral creations are characterized by complicated voicing and bold harmonization. But here we have gone ahead of the development, for between these two periods lies an important event which is also decisive for Lithuanian musical life--the first World War.

533 The World War introduced a new period of mus-
177 ical development. Only a few composers were left in the country; most of them spent the war years in the big cities of Russia. It is only natural that they brought the impressions which they had gained there back to the homeland with them after the founding of the state. Thus Lithuanian artistic music came again strongly under the influence of the East in the first years of the young state. But a change was already in preparation, a change which was conditioned by the tighter and tighter sealing-off of Russia from the Western world and which pushed the stimuli coming from the East more and more into the background. Conversely the way was gradually opened for more and more active spiritual ties between Lithuania and the West. Thereby the influence of the West, and especially of Germany,

533
477
became stronger and stronger in the realm of music. What applied only to Čiurlionis before the war--the penetration of Western elements into Lithuanian music--now became characteristic of the whole further development. Of importance were above all the influences exerted by the conservatory in Leipzig, where a number of the composers whom we are going to discuss obtained their training.

533 First to be mentioned here is Juozas Gruodis, born in 1884, a musical personality of pronounced originality. He transfers the means of expression of Western music to Lithuanian music and combines the form of the post-romantic sonata with folklore elements that he takes from Lithuanian folk music. He loves bold harmonizations /Unnumbered page with illustration--Lithuanian Landscape by Zmuidzinavičius /193/ and dramatic tensions, although a return to greater simplicity is to be noticed in his compositions of the last few years. His best works are a violin sonata, the two-act ballet Juratė and Kastytis, as well as the orchestral piece The Autumn. Besides other large orchestral creations, piano sonatas and other piano pieces as well as adaptations of folk songs should be mentioned. Gruodis is today professor of music at the conservatory, which was under his directorship from 1928-1937.

Next to him are a number of other composers who also obtained their training in Leipzig. Close to impressionism is K. Banaitis, a composer of distinctly Lithuanian character whose lyric compositions exhibit many national elements. His creations are rich in melodies and, in spite of their free form, of strong artistic compactness. Banaitis published a number of piano variations, a cello sonata, as well as songs and adaptations of folk songs. He directs the conservatory today and is also known to wider artistic circles as a music critic.

V. Bacevičius stands apart from those named above; he represents atonal expressionism and, as

533 a pianist, is particularly close to modern art. He wrote a number of larger works for the piano, a one-act ballet, as well as an opera, Vaidilutė (The Priestess), and has also made a name for himself abroad through his piano concerts. Together with him J. Kačinskas should be mentioned, who represents the athematic twelve-tone and quarter-tone system, and has also become known as a successful conductor. To the Russian school belongs the Russian Karnowitsch (Karnavičius), born in Russia, a professor at the conservatory, also a very gifted and productive composer. Among his most important creations belong two frequently performed ballets, Gražina, which takes its theme from the work by the same name by Mickiewicz, and Radvila Perkūnas, which is laid in the time of the Swedish war.

/194/ Among the younger generation, finally, two additional gifted artists may be named, Vl. Jakubėnas and A. Račiūnas, who took part in the composition class of Gruodis. Characteristic of Jakubėnas is a searching for new forms and individual expression, which led him from the impressionism of his earliest creations to a colorful modern naturalism. A strong gift for vocal music and an abundance of ideas are shown especially in his songs and arrangements of folk songs. Basically lyric, his music is enlivened by the introduction of dramatic elements. In the compositions of Račiūnas the elegiac-lyric element predominates; this is expressed especially in his First Symphony. His songs are expressive melodies, full of melancholy and longing. He became known to wide circles through his successful opera The Three Talismans, which exercises a strong suggestive power and whose colorful harmonies excellently underline the dramatic sections. Although the composer does not make use of the melodies of the folk songs, the opera contains many Lithuanian elements, especially from the old raudos. An abundance of popular melodies are found also in the ballet The Matchmaking, a creation

533 of the gifted pianist and conductor B. Dvarionas.

Our brief survey of Lithuanian artistic music is thereby ended. Within the framework of this book it can naturally raise no claim to completeness. Only the development was intended to be shown. And this development is undoubtedly interesting, for it clearly leads from East to West. If a few years ago it was almost exclusively Germany from which the new stimuli proceeded, today it is just as much the cities of Paris and Prague.

Still a second result of the development to our present time is of interest: just as in modern literature and painting, the emergence in Lithuanian music of purely Lithuanian elements and the struggle for an individual art becomes more and more distinct.

/195/ Chapter Five

113 The Artistic Literature

/Unnumbered footnote on Chapter Five/ The following more comprehensive works on the development of Lithuanian literature were used:

Mykolaitis-Putinas, Naujoji Lietuviu literatūra (The New Lithuanian Literature), Publication of the Humanistic Faculty (Kaunas, 1936), Vol. 1, 425 pp.

Zigmantas Kuzmickis, Lietuviu literatūra (Kaunas, 1933), Vol. IV, 318 pp., same author, Vol. V (Kaunas, 1934), 235 pp.

J. Gabrys, Lietuviu literaturos apžvalga (Survey of Lithuanian Literature), 2nd revised and enlarged ed. (1924).

* 538 A. The Literature of the Sixteenth and Seventeenth Centuries

The spiritual assets of the Lithuanian people were, in the beginning, limited to their oral folk tradition, their dainos, fairy tales, sagas, fables, riddles, and proverbs, as we have shown in Chapter Two. Only much later do we encounter mon-

538 [533] Lithuanian and Polish. Valiūnas was not of the nobility, but came from a poor bourgeois family. He is the author of the famous Song of Birute (written prior to 1828), in which he describes the meeting of Prince Kestutis, who "ruled Samogitia and Lithuania," with the beautiful Biruta, whom he made his wife. This song, which he gave to Poška, became in the latter's reworking a folk song which is still sung everywhere in Lithuania today.

The writers of the Samogitian nobility--a whole series of names could be listed here--maintained a close written exchange of ideas with each other, and, according to the custom of the time, sent each other extensive literary letters. This literary movement found great support in the contemporary bishop of Samogitia, Arnulf Giedraitis (Giedroc), who was also active in a literary way and even translated Torquato Tasso into Polish and Lithuanian. Nevertheless this movement remained more or less limited to the narrow circle of the Samogitian nobility. /213/ These writers took their models from the contemporary Polish literature, and their works were only seldom known in the huts of the peasants. This applies even to Poška. In many cases they were not even printed. Of interest from a literary point of view is the fact that several of these writers, such as for example Valiūnas, wrote simultaneously in Polish and Lithuanian. Others changed over to the Lithuanian language only in their old age, like A. Klementas (1756-1823), who left behind 15,000 verses in the Samogitian dialect. Klementas in his old age translated his idyls and epigrams from Polish into Lithuanian, and stresses this change himself in a literary letter to Bishop Giedraitis in which he writes: "The youth wrote several things in the Polish language; the old man changes to the Samogitian." (18)

18. Biržiška, op. cit., p. 70.

538 More important from a literary point of view than Klementas appears to be Stanevičia, who as the young son of a boyar (1823-24) at the university already collaborated in the association of Samogitian youth. His philological writings--a dictionary and a grammar--have been lost, but a number of his fables have been preserved as well as a a lovely collection of folk songs which was put together with really artistic understanding. (19) Best known became his High

538
533

[113]

19. I have reproduced several songs from this collection in my folklore book Hinter den Seen, hinter den Wäldern (Königsberg, 1932).

Song of the Samogitians (Žemaičių šlovė - Glory of the Samogitians), in which he expresses his joy over the fact that among the Samogitian youth at the university "the honor and tongue of their fathers" had been newly awakened. "The sun has risen brilliantly," and through the world flies "a hundred-voiced cry, beating with long wings" to announce "that Lithuania's old generations have remained uninjured in the downfall." This song stirred up great enthusiasm among the romantically inclined young nobility of Samogitia. Nevertheless in judging that period it should not be forgotten that the "Samogitian movement," as it was called, had written on its banner no political, but only cultural goals, above all the cultivation of the Samogitian language, and sometimes even exhibited a local coloring. (20) /214/

[113]

20. "XIX. amž. pradžios žemaičių sąjudis ir A. Strazdas" (The Samogitian Movement at the Beginning of the Nineteenth Century and A. Strazdas), by J. Petrulis, Židinys, 1933, Vol. XVIII, pp. 372-386.

538 On the other hand, however, such a movement could

even the bishops. The high lords did not like him, for he was accustomed to saying the truth to their face, reproached them with their unjust treatment of their peasants, and spoke only Lithuanian with the latter. The /215/ priests were angry with him because of his odd interpretation of clerical freedom: he founded a family and made no secret of it. Many began to doubt whether he still had the right to be a priest, and even tried to force him to a written explanation. The people, however, the serfs, regarded him as one of their own, who had risen from their own class and was their advocate. They forgave him his weaknesses, and up to the present day he has remained unforgotten, although a hundred years have already passed since his death. This love of the people was based not only on the reports of the old people concerning his person[1] but also on his songs, which became popular among the people. (22) In

22. Ibid., p. 75. Žilevičius writes concerning the importance of Strazdas for the Lithuanian church songs in his essay "Aušra ir lietuviškoji muzika" (The Aušra and Lithuanian Music), Židinys, 1935, Vol. XXI, p. 286. [133]

these songs, which are still sung today, lives a whole world--the peasant, his field, his household tasks, the farmhand and the maid, the lord and the priest (he never disparages them), the travelling Jewish merchant and the beggar. Often the poet chides his peasants for their vices, their drunkenness, hypocrisy, and laziness. Thus in the center of these songs, which all exhibit characteristics of the genuine folk songs, stands man himself with his joys and sorrows, his virtues and his faults. And as in the folk songs, all the images and figures here, too, are closely interwoven with nature.

1[Antanas Strazdas, poet, see ref.116, p. 245-46--Ana.]

538
533

Together with his songs Strazdas also taught the melodies. They went from mouth to mouth and were spread at first in eastern Lithuania, later also in Samogitia and Suvlkija. Along with secular songs Strazdas wrote and composed a number of spiritual songs. How well they were received is proved by the fact that they were at various times translated into Polish and included in Polish song books. Their melodies are purely Lithuanian, folk-song-like and simple, full of melancholy and sadness. Perhaps the view is correct that only through Strazdas did purely Lithuanian melodies find their way into the Lithuanian-Catholic church music. Their texts were published in 1790 and 1814. Particularly famous became the spiritual song: "Let us Fall on Our Knees."

/216/ 2. From the Closing of the University to the Ending of Serfdom

538
814

With the closing of the Lithuanian University by the Russian government in 1832 began a second period in Lithuanian literature. Poland and Lithuania were still a unit. In the Polish uprising against Russia in 1830-31 the Lithuanian nobility had taken part in the same manner as the Polish. Thus the consequences of this unsuccessful rebellion were equally disastrous for Lithuania. The closing of the university, the repressive measures against the minor nobility, the expulsion of numerous professors and students, the stopping of all cultural activity--all these measures affected Lithuania just as much as Poland. But still, the ideas born in the period of romanticism remained alive. We recognize this best in the great nine volume Polish language history of Lithuania which Theodor Norbutt published during that period (1835-1841). Sprung from an old Lithuanian boyar family--Norbutt himself called

comical effect.

538 Valančius wrote a sequel to his Josef, which is not quite on the same level, and the Tales of Anton Tretininkas, in which a whole series of anecdotes, legends, and historical events are related.

538 533 At about the same time Anton Vienažindis (1841-1892) wrote his songs. In him we encounter for the first time a true poet of folk songs, who lives completely in his feelings, whose verses grew out of an inner artistic necessity, and who had at his disposal a plasticity of expression that was rare not only for that period, but also for a later one:

Songs, you--you my soul!
Braid, weave the words!
From the flight of the swallow
Take your wings!
Fly, soar, run with the wind!

The most beautiful of his songs arose out of a youthful love affair. The young poet stands before his first great inner experience as before an indescribable miracle: /Unnumbered page with illustration--Čiurlionis, Tempera Painting/

/225/ Tell me why the nightingale sings
In green bushes, at the murmuring stream,
Why the gray little bee stirs
In blossoming trees, in fragrant flowers.
Tell me how your eye sees it,
Why beauty attracts everybody.
.....

Tell me why from that day on
When your eye shone in beauty,
From that day on so deep into my heart
Your image alone made its mark
Tell me how your eyes see it,

•533
*538

Can you comprehend it, can you understand it?

.....

Oh how blessed is beauty on earth:
For you all songs and all my gifts!
And should I obtain fulfillment today,
I will as a servant have you for a queen!
Do not talk, be silent, do not speak to me--
If I am not worth your love, have pity on me!

The love of the young poet for his neighbor's daughter, Rosa Stauskaite, led, however, to the most serious disappointment. After the second uprising her family was deported to Samara. This fact shook Vienažindis so strongly that a complete change took place in him. The spring from which he created seemed suddenly exhausted. From then on he spent his life in the priesthood, and at the same time in uninspired, prosaic work, until on August 17, 1892, highly honored by all who knew him, he closed his eyes. The poetic period of his life thus includes only the few years of his youth. But his songs, which touch the whole scale of feelings from exultant joy to deepest grief, are a memorial for him in the heart of his people, and the poet has, perhaps not quite unjustly, been compared with Béranger. As to his place within Lithuanian literature, what /226/ Tumas writes in his history of literature is applicable: "He belongs among the poets Schiller calls 'naive'; contemplation was strange to him, he did not know the literature of the world . . .But his whole life he listened to the heartbeat of the people . . . Vienažindis represents the ideal religious Lithuania. He did not exhaust the whole soul of his people, but he created out of its depths and showed it as it really is . . .How like the

538
533
113

Lithuanian dainos his songs sound!" (30)

30. J. Tumas, Lietuvių literatūros draudžiamojo laiko paskaitos (Lectures on Lithuanian Literature at the Time of the Prohibition on Printing)(Kaunas, 1925), pp. 64-65.

Anton Baranauskas (1835-1902) is to be names as the last poet of this period, a bishop in the grand style, philologist, shepherd of souls, mathematician, and poet--all in one person. In his talent Baranauskas comes close to Duonelaitis. The career of the bishop recalls in many ways that of Bishop Valančius. He, too, was of peasant parentage and attended the seminary for priests as Varniai and the Clerical Academy in St. Petersburg (1858-1862), he, too, later obtained there a professorship and was finally summoned to the seminary for priests, in Kaunas, where he was active for 30 years. He died as Bishop of Seiniai.

Baranauskas began his poetic career with verses in the Polish language, but very quickly transferred to the Lithuanian language. His religious songs became familiar, especially the St. Mary songs. His most important creation, the poem The Grove of Anykščiai, was written in the years 1858-59. Here the poet lets three different ages arise before our eyes--from the old era when thick forests murmured in Anykščiai he leads us into the period of the "grove" of his youth, and in a third section he pictures the sad present, when the grove falls victim to the ax and bare hills project into the countryside. In his poetry Baranauskas gives strong poetic expression to a deep feeling for nature, and at the same time there rings in his verses his grief over the devastation of his homeland by its many oppressors. If the formative element is subordinate to the purely lyrical one,

11: League of Nations G-4 (no date) 1939 RB5 Lithuanians RB5

The Chamber of Agriculture is conducting systematic propaganda to disseminate the new peasant art among the population; books and articles are published, talks broadcast, exhibitions organised, sample designs popularised, etc. The chief publications of the Chamber of Agriculture are the *Sodžiaus Menas* (peasant art) series, six volumes of which (5,000 copies each) have been published up to date, containing descriptions of peasant art with illustrations, and the *Sodžiaus Pramonė* (peasant industries) series, three volumes of which have appeared containing descriptions and examples of new peasant work. 532

Thanks to these measures, the wearing of the national dress and the tendency to give an original national character to house interiors has become more widespread and there has been a real revival of national peasant art.

* * *

The folklore is rich and varied. The popular songs (" Dainos ") have lost none of their freshness. It is over a century since special interest was first taken in them and steps were taken to collect them; about 150,000 variants of these popular songs have now been collected. 533

The genre most frequently found is the ballad, a simple, sincere and artless recital about a youth and a maiden; the relations between the members of the family are depicted with real delicacy and feeling — the daily joys and sorrows and conflicts of parents and children, brother and sister, husband and wife. Among the ceremonial songs, nuptial songs are very frequent. Wedding celebrations, which used to last a week, formerly followed an elaborate ceremonial, including songs, speeches, laments and dramatic dialogues. In all these songs, the difference is stressed between the life of the unmarried girl and that of the married woman, the former being described as happy and carefree, while the latter is depicted in more sombre colours. Working songs are also numerous; some are primitive, as regards both the words and the air. The songs about the rye harvest and the " harvest home " also occupy an important place. Part-songs *(sutarlinės)* are sung by two, three or four women's voices; one begins, and another joins in with the same or a related melody. This original and popular form of singing, of very ancient origin, is now dying out.

The ancient popular instrumental music, played on the " kanklės " (a kind of cither) and on the " skudučiai " (pipe), was very much on the lines of the part-singing.

The latter was accompanied by dancing. The traditional dances and games were not performed in couples but in groups, in the form of slow walks accompanied by singing but not music.

11:League of Nations G-4 (no date) 1939 RB5 Lithuanians RB5

Harvest festival.

533 A number of songs are characterised by their dramatic quality; ballads in which the love element predominates are commonly preferred to those dealing with violent and terrible happenings.

The melodies of these popular songs — except when influenced by individual art — are simple and sincere; their gaiety is subdued, their melancholy marked by tenderness. The rhythm is seldom lively and the expression of feeling is never violent. Both music and poetry reflect a peaceful state of mind.

538 There is a wealth of tales and legends influenced mainly by Eastern Europe; some contain authentic Scandinavian elements. The most popular legends are those about the dead, fairies, the devil and witches; short interpolations of song are often found.

The love of fairies and the supernatural persists, though the belief in them has died out. The number of anecdotes, proverbs and riddles found bears witness to an ingenious turn of mind and a sense of humour.

The popular games contain all the elements of natural and healthy sport, and an endeavour is now being made to adapt them to modern requirements.

[534] consisting of a pig's bladder, the long shepherd's horn.--The Lithuanian
533 is very gifted musically as well as poetically. His folk songs, the dainos, present in brief, firm trochaic measures and in soft iambs the sincere and heart-felt, vividly experienced joys and sorrows of a sensitive human soul which tends towards melancholy. These songs have frequently been translated, and they were greatly appreciated by Herder and Goethe. The latter reproduced a daina in his musical play, Die Fischerin. The tenderness and fervor of the folk poetry is repeated in
764 the appearance and the mood of the graveyards. Their silents seclusion along mountain slopes and on hilltops, their--romantically neglected -- enclosures of flowers and creepers, their enormous, dark, and forcibly admonitory Golgotha crosses and moss-covered crucifixes with the instruments of torture, the sight of which and the walk through which, make them into veritable experiences. In spite of all the neglect, one is conscious here that the Lithuanian is close to his dead, even if such customs have disappeared, as still existed during the 16th century, according to which the deceased was placed fully dressed on a chair and wailing women were made to sing songs of mourning around him.

/31: Illustrations./

/32/ The Lithuanians.

II.

000 1. Lithuanian farmer. 2. Costume of the 17th century. 3. Costume of the 19th century. 4. Tub. 5. Earthenware pot. 6.-10 Pots. 11. Spoon. 12. Ladle. 13, 14. Salt grinders. 15. Pouch made of birch bark used for collecting berries. 16. Butter tub made of a hollowed-out stem. 17. Chair with a perforated back. 18. Spoons. 19. Flax-scutcher and basket made of straw-ropes used to store grain.

415 It is of course impossible for the Lithuanian wood culture to
[322] remain exclusively such today. Stampers and grinders and the tankards for the ancient native barley beer are still fashioned in the completely original manner by being worked out of a solid block and hollowed out. But, however much this is true, and, however much birch bark is still used, there exists, nevertheless, home-made earthenware, next to the wood products, especially in the fringe areas. But even the

[For illustrations, see 1: Karutz, E1 Europe, cat.116, p.28a-- #analyst]